

Juan Luis de Pablo Enríquez Rohen

Música ritual

compuesta para la obra teatral:

Las visiones del rey Enrique IV

siete cuadros en silvas de José Ramón Enríquez

Primeras dos llamadas

Juan Luis de Pablo Enríquez Rohen
1999 - 2000

Ocarina prehispánica I:



Ocarina prehispánica II:



Juan Luis dePablo Enríquez Rohen
1999

Músico escribano anuncia:

Huéhuetl

1

3

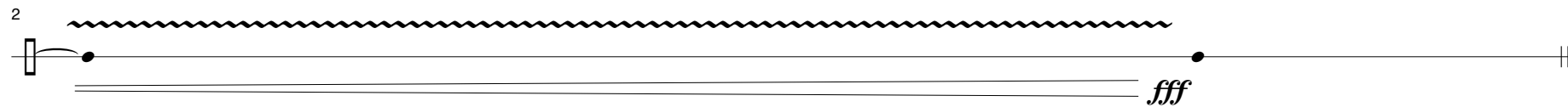
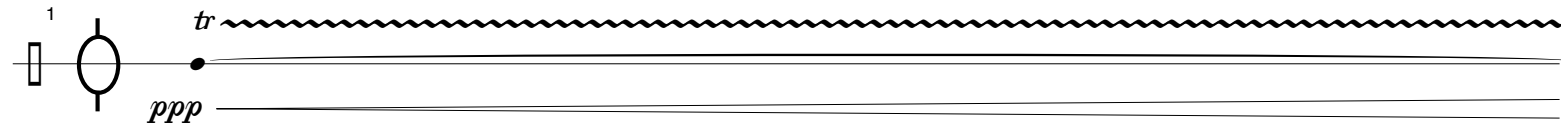
3

segunda llamada, segunda

*Tercera llamada**Juan Luis de Pablo Enríquez Rohen*

1999 - 2000

Tarola sin entorchado



Juan Luis de Pablo Enríquez Rohen
1999 - 2000

El músico anuncia:

Huéhuetl

Tarola sin entorchado

Platillo (china)

Tempo di Allegro

1

f

L.V.

Cuadro primero:
La decadencia

Las visiones del rey Enrique IV
Texto del Maestro José Ramón Enríquez Alcázar

Música para ésta, tan gran y querida Obra

Juan Luis de Pablo Enríquez Rohen
'el hombre orquesta'

La primera crónica

Juan Luis de Pablo Enríquez Roben

(1999)

¹ *marcha bélica*

 \mathfrak{Sffz}

Tarola sin entorchado

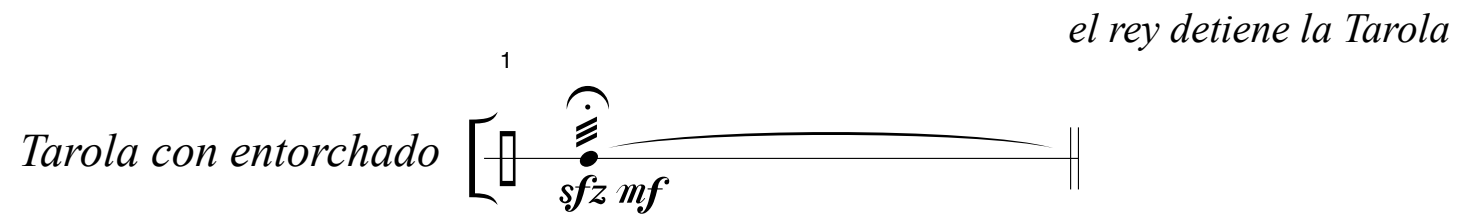
el rey detiene la Tarola

4

simile

La primera crónica

Juan Luis de Pablo Enríquez Rohen
(1999)



Pero, tal vez, zaidí, algún cronista

Juan Luis de Pablo Enríquez Rohen
(1999)

Guitarra

con brio

f

The guitar score for this piece is written in treble clef with a key signature of one sharp (F#). It begins with a first finger (1) and an eighth note (8) marking. The music starts with a strong dynamic (*f*) and a wavy line indicating a tremolo or rapid oscillation. The main melody consists of three groups of sixteenth notes, each marked with a bracket and the number '6', indicating sixteenth-note runs. The piece concludes with a fermata over a diamond-shaped symbol.

que hace sabios sus niños..!

Guitarra

appena animando

The guitar score for this piece is written in treble clef with a key signature of one sharp (F#). It begins with a third finger (3) and an eighth note (8) marking. The music starts with a wavy line indicating a tremolo or rapid oscillation. The main melody consists of three groups of notes, each marked with a bracket and the number '3' or '6', indicating triplet or sixteenth-note runs. The piece concludes with a fermata over a diamond-shaped symbol.

¡Ay, que altísimo el precio de la guerra!

Juan Luis de Pablo Enríquez Rohen

1999

Tarola con entorchado *pp* || "Desí comenzaron la fazienda..."

The musical notation consists of a single staff. It begins with a bracketed section containing a first-measure rest (marked with a '1') and a half note on the middle line (G4). Above the first-measure rest are two circles connected by a diagonal line, representing a 'tarola' (a type of dance). Below the half note is the dynamic marking 'sfz mf'. A wedge-shaped hairpin indicates a crescendo from the half note to a final half note on the top line (C5), which is marked with the dynamic 'pp'. The piece concludes with a double bar line.

Ya comienzan las luces

Juan Luis de Pablo Enríquez Rohen
1999

improvizar los temas de acuerdo con la lectura

Platillo suspendido (china) con arco

The notation is on a single staff. It begins with a first ending bracket labeled '1' containing a half note with a fortissimo (ff) dynamic and a hairpin. This is followed by a half note with a fortissimo (ff) dynamic and a hairpin. Then, a half note with a fortissimo (ff) dynamic and a hairpin. This is followed by a half note with a fortissimo (ff) dynamic and a hairpin, with the instruction 'lasciar vibrer' above it. Then, a triplet of eighth notes with a fortissimo (ff) dynamic and a hairpin, with the instruction 'campana' above it. This is followed by a half note with a fortissimo (ff) dynamic and a hairpin, with the instruction 'Arco en platillo' above it. Finally, a half note with a fortissimo (ff) dynamic and a hairpin, with the instruction 'logrando un sonido grave:' below it.

Arco en platillo

logrando un sonido grave:

4 alternando campanas

The notation is on a single staff. It begins with a first ending bracket labeled '4' containing a half note with a fortissimo (ff) dynamic and a hairpin. This is followed by a half note with a fortissimo (ff) dynamic and a hairpin. Then, a half note with a fortissimo (ff) dynamic and a hairpin, with the instruction 'Arco en platillo' above it. This is followed by a half note with a fortissimo (ff) dynamic and a hairpin, with the instruction 'logrando un sonido grave:' below it. Then, a triplet of eighth notes with a fortissimo (ff) dynamic and a hairpin, with the instruction 'campana' above it. This is followed by a half note with a fortissimo (ff) dynamic and a hairpin, with the instruction 'extremos' above it. Finally, a half note with a fortissimo (ff) dynamic and a hairpin, with the instruction '(x 3)' below it.

Arco en platillo

logrando un sonido grave:

campana

extremos

(x 3)

Síntoma también de todas las decadencias

Juan Luis de Pablo Enríquez Rohen
1999

Huéhuetl
Tarola entorchada

¡Rabioso con coraje!

1

ff

3

3

3

3

The musical score is written on a single staff. It begins with a 7-measure rest, indicated by a '7' inside a box. Following the rest, there are four groups of eighth notes. The first group consists of three eighth notes, marked with a bracket and the number '3' below it, and the dynamic 'ff' to its left. The second group consists of two eighth notes, marked with a bracket and the number '3' above it, and an accent '>' above the first note. The third group consists of two eighth notes, marked with a bracket and the number '3' above it, and an accent '>' above the first note. The fourth group consists of two eighth notes, marked with a bracket and the number '3' above it, and an accent '>' above the first note. The piece ends with a double bar line.

Ya vuelve un rey de un sueño

13

Juan Luis de Pablo Enríquez Rohen

1999

Guitarra

The guitar score is written in treble clef with a key signature of one sharp (F#) and a 7/4 time signature. It consists of three systems of music. The first system begins with a tempo marking of 130 and a fingering '1' above the first note. It includes a barre at the first fret and a triplet of eighth notes. The second system features a descending eighth-note scale across two measures, followed by a triplet of eighth notes. The third system starts with a barre at the fifth fret and includes another triplet of eighth notes. Chord diagrams for F#m (IX) and F#m7 are provided for the first and third systems. The score concludes with a final double bar line.

Voz de cantor

Zai - dí yo/es - toy con - ti - go

Guitarra

$\bullet = 120$

¿Qué es Chajánam, Al-Habd?

15

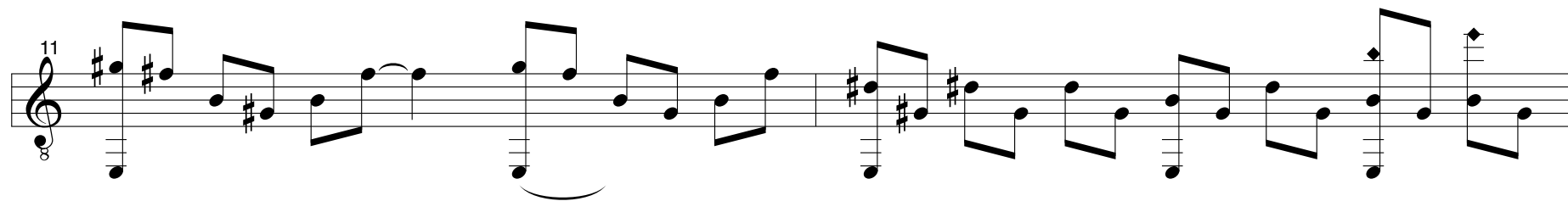
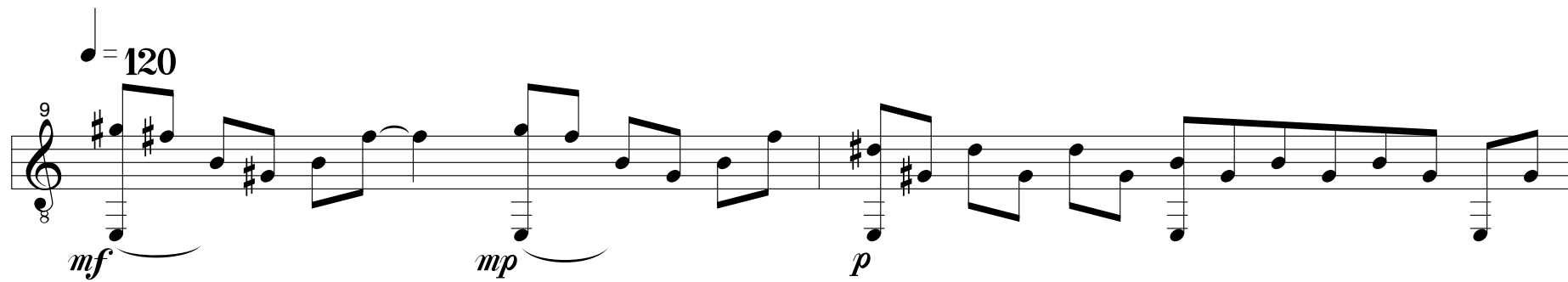
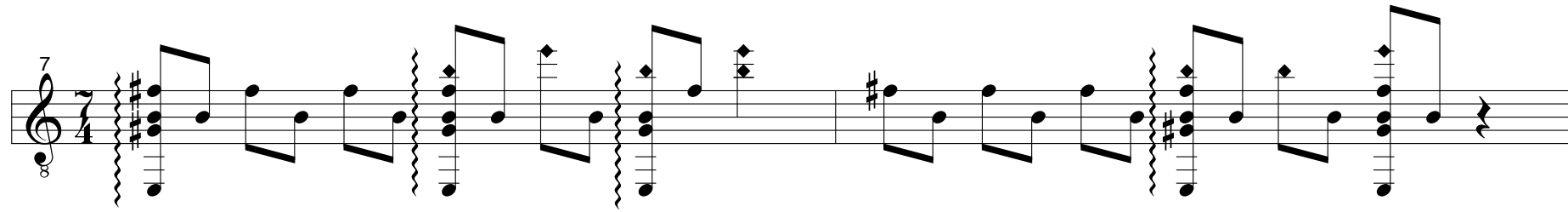
Juan Luis de Pablo Enríquez Rohen

1999

Guitarra

• = 130 *acelerando en los pedales*

The guitar score is written in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It consists of three systems of music. The first system begins with a first measure marked with a '1' and an '8' below the staff, followed by a dynamic marking of 'p'. The second system starts with a third measure marked with a '3'. The third system starts with a fifth measure marked with a '5'. The score includes various musical notations such as eighth notes, sixteenth notes, and chords, with some measures featuring wavy lines indicating tremolos or rapid oscillations. The piece concludes with a final measure marked with a '7' and a '4' below the staff.



El Rey quiere dormir acompañado

17

Juan Luis dePablo Enríquez Rohen

1999

Guitarra

♩ = 120

mf *mp* *p*

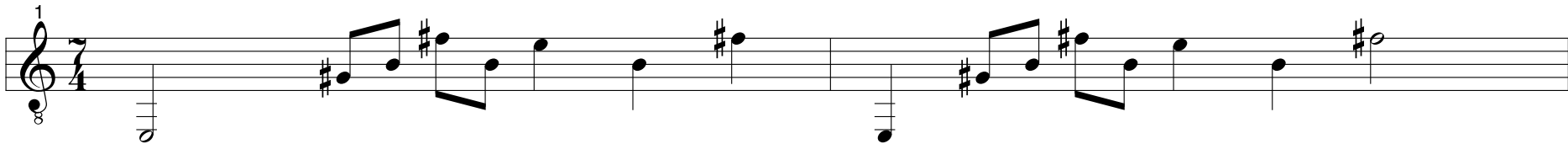
Voz de cantor

Zai - dí Se - ñor En - ri - que.

Pues soy un rey perdido...

Juan Luis dePablo Enríquez Rohen
1999

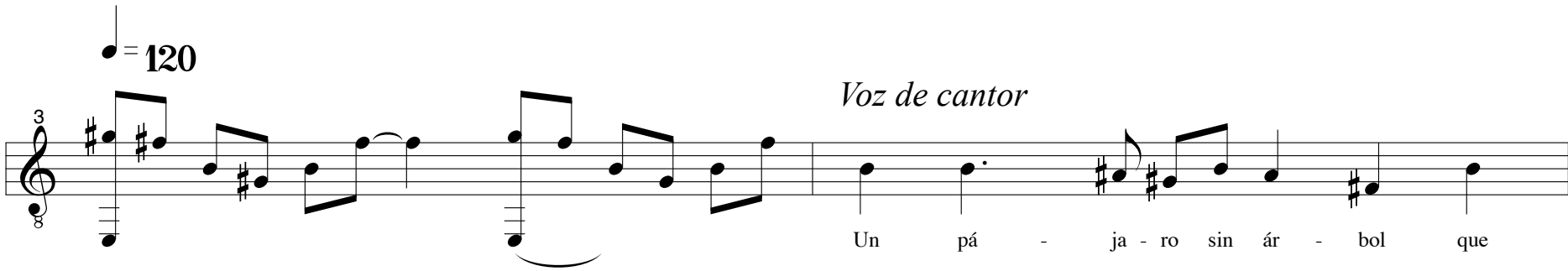
Guitarra



First staff of music for guitar, starting with a treble clef, a 7/4 time signature, and a key signature of one sharp (F#). The staff contains two measures of music. The first measure has a whole note on G4, followed by an eighth rest, and then a descending eighth-note scale: F#4, E4, D4, C4, B3, A3, G3. The second measure has a whole note on G3, followed by an eighth rest, and then an ascending eighth-note scale: A3, B3, C4, D4, E4, F#4, G4.

♩ = 120

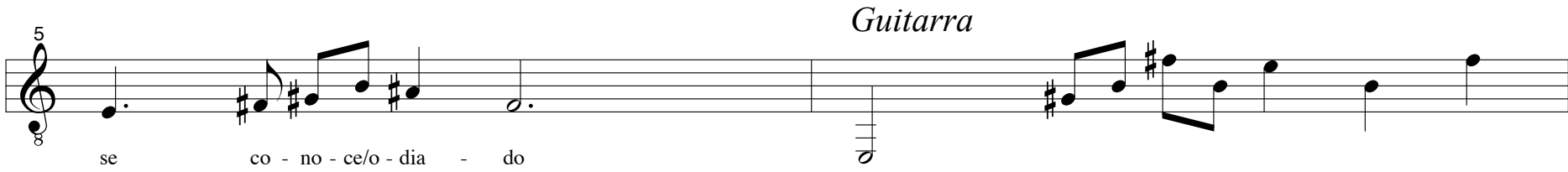
Voz de cantor



Second staff of music for voice, starting with a treble clef and a key signature of one sharp (F#). The staff contains two measures of music. The first measure has a whole note on G4, followed by an eighth rest, and then a descending eighth-note scale: F#4, E4, D4, C4, B3, A3, G3. The second measure has a whole note on G3, followed by an eighth rest, and then an ascending eighth-note scale: A3, B3, C4, D4, E4, F#4, G4.

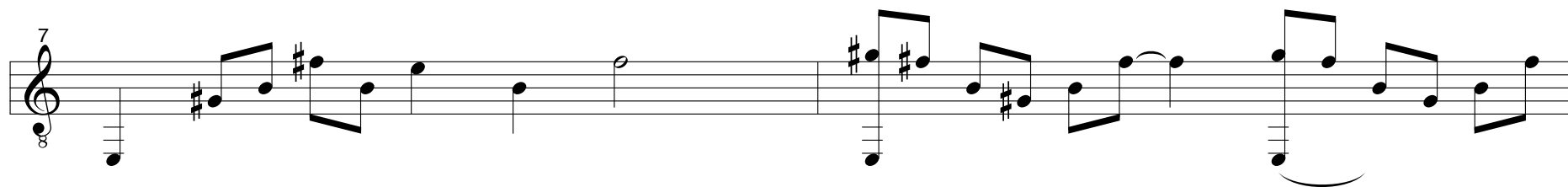
Un pá - ja - ro sin ár - bol que

Guitarra



Third staff of music for guitar, starting with a treble clef and a key signature of one sharp (F#). The staff contains two measures of music. The first measure has a whole note on G4, followed by an eighth rest, and then a descending eighth-note scale: F#4, E4, D4, C4, B3, A3, G3. The second measure has a whole note on G3, followed by an eighth rest, and then an ascending eighth-note scale: A3, B3, C4, D4, E4, F#4, G4.

se co - no - ce/o - día - do



Musical notation for measures 9 and 10. Measure 9 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. Measure 10 continues with a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The bass line consists of a single half note G3. The lyrics "Al - Habd a - do - les - cen - te a que" are written below the notes. The dynamic marking *p* is placed below the first measure. The section is labeled *Voz de cantor* above the staff.

Musical notation for measures 11 and 12. Measure 11 begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. Measure 12 continues with a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The bass line consists of a single half note G3. The lyrics "hue - la/en tu/ax - i - la los hu - mos del o - rien - te." are written below the notes.

Guitarra

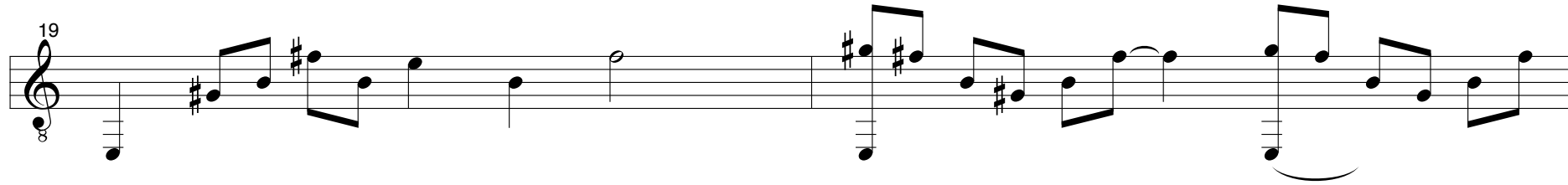
Measures 13 and 14 of guitar notation. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note A4. Measure 14 continues with a half note G4, a half note F#4, and a whole note E4. The staff is marked with an 8 below the first measure.

Voz de cantor

Measures 15 and 16 of voice notation. Measure 15 is in 4/4 time and contains a complex melodic line with many sharps. Measure 16 is in 7/4 time and contains the lyrics "Que gri - ten cuan - to quie - ran a -". The staff is marked with an 8 below the first measure.

Guitarra

Measures 17 and 18 of guitar notation. Measure 17 is in 4/4 time and contains the lyrics "quí y/en el fu - tu - ro". Measure 18 is in 7/4 time and continues the melodic line from measure 17. The staff is marked with an 8 below the first measure.



Staff 21: Musical notation for voice, measures 21 and 22. The key signature has one sharp (F#). Measure 21 contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. Measure 22 contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lyrics are: y me rein - ven - te pu - ro. The dynamic marking *p* is present.

Voz de cantor

Staff 23: Musical notation for guitar, measures 23 and 24. The key signature has one sharp (F#). Measure 23 contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. Measure 24 contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The dynamic marking *Guitarra* is present.

Grazing Occultation

Juan Luis de Pablo Enríquez Rohen
1999

a tempo de estudio

Guitarra

1 (II) 8 4

3 (II) 8 4

5 (IX) 8 4

gliss. from "G" to "B"

gliss. from "B" to "D"

gliss. from "B"

(IX) simile

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7 (VII)

9 (II)

11 (II)

3

Da Capo al Segno

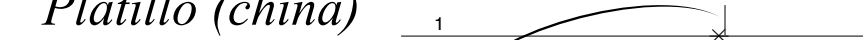
The musical score is written for guitar on a single staff. It consists of five measures, numbered 7 through 11. Measures 7 and 9 are marked with a (VII) fingering, while measures 8, 10, and 11 are marked with a (II) fingering. The notation includes various fingerings (1, 2, 4, 0) and complex rhythmic patterns. A double bar line is placed between measures 11 and 12. Above measure 12, there is a 'Da Capo al Segno' instruction, a double bar line, and a measure marked with a (VII) fingering and a boxed '3' above it, indicating a triplet. The score is written in treble clef with a key signature of one sharp (F#).

This musical score is for guitar, spanning measures 13 to 17. It is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and slurs. Measure 13 is marked with a box containing the number '3' and the Roman numeral '(V)'. Measure 14 is marked with a box containing the number '3' and the Roman numeral '(III)'. Measure 15 is marked with a box containing the number '3'. Measure 16 is marked with the Roman numeral '(II)'. Measure 17 begins with a repeat sign and ends with a double bar line. The score is presented on three staves, with the first two staves containing measures 13-16 and the third staff containing measure 17.

El músico anuncia:

Juan Luis de Pablo Enríquez Rohen
1999

Platillo (china)
Tarola con entorchado
Huéhuetl



Cuadro Segundo:
El eclipse

La entrada del Lector

Juan Luis dePablo Enríquez Rohen

1999

Arco en platillo

1
8

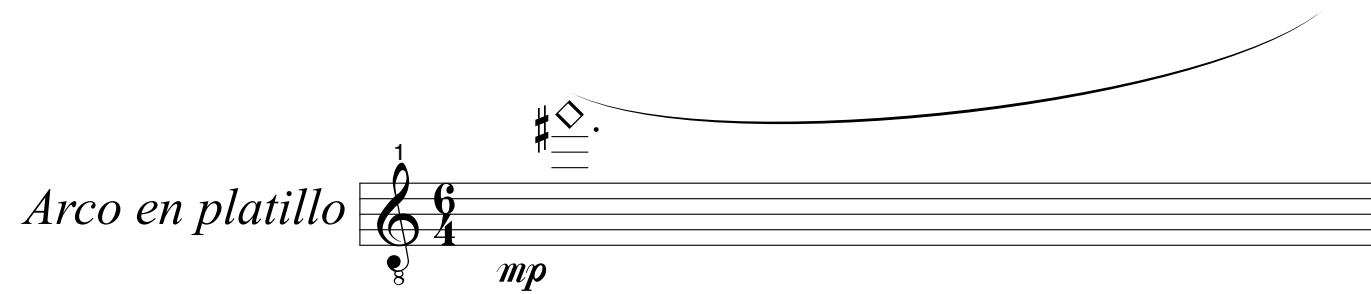
ff

A la salida del Lector

27

Juan Luis dePablo Enríquez Rohen

1999



Para hablar con la Luna solamente

Juan Luis de Pablo Enríquez Rohen
1999

Tenore di grazia

Mesmo con alcuna licenza *mp*

1
8

Tu/her - ma - no ge - me - lo des -

3
8

can - sa en la tum - ba.

con rabbia *mf*

y ¿te/a - tre - ves es - tan - do ya

5
8

muer - to

f

a sa-lir

mf *poco a poco riprendere con riposo* *falsetto* *rallentando*

3

lu-mi no - sa/y bri - lla 3 - an -

7
8

mp *molto vibrato con falsetto* *p*

te - .

a tempo *mf*

por los cie - los a - zu - les,

9 *risentito mf* oh Lu - na? *sensibile p* ¿Por

11 *con riposo mp* qué no te e - clip - sas? ¿Por qué no te o - cul - tas,

13 *mf senza misura e sentito* y tu/e - clip - se se - rá co - mo/el lu - to que di - ga a lasgen - tes

14 *a tempo mp* el do - lor *ritenuto* que su muer-te te cau - sa,

16 *parlando chiaramente mp* tu tris - te - za, *cantante p* tu pe - na pro - fun - da?" *mf* .

A la entrada de Beltrán

Juan Luis dePablo Enríquez Rohen
1999

Tarola
con entorchado

barriendo ppp *a baqueta* *fff*

Zapateo en atril

1
8

3

31

Juan Luis de Pablo Enríquez Rohen
1999

Voz de Cantor

Guitarra

L.V.

fray ca - pe - llán ma - yor, Don En - ri - que de Cas - ti - lla,

¿a có - mo va - le/el ar - dor que - tra - éis en vues - tra si - lla?"

Canta el pueblo sus coplas en mi contra:

Juan Luis dePablo Enríquez Rohen
1999

Voz de Cantor

Guitarra

"Ah, fray con - de sin con - da - do, con - des -

ta - ble sin pro - ve - cho, ¿a có - mo va - le/el de - re - cho

de ser vi - lla - no pro - va - do? 'A jo - der y ser jo - di - do

y po - der bien for - ni - car y/aun - que me se - a sa - bi - do

no me pue-den cas - ti-gar'."

...y de Mingo Revulgo llaman éstas:

Juan Luis dePablo Enríquez Rohen
1999

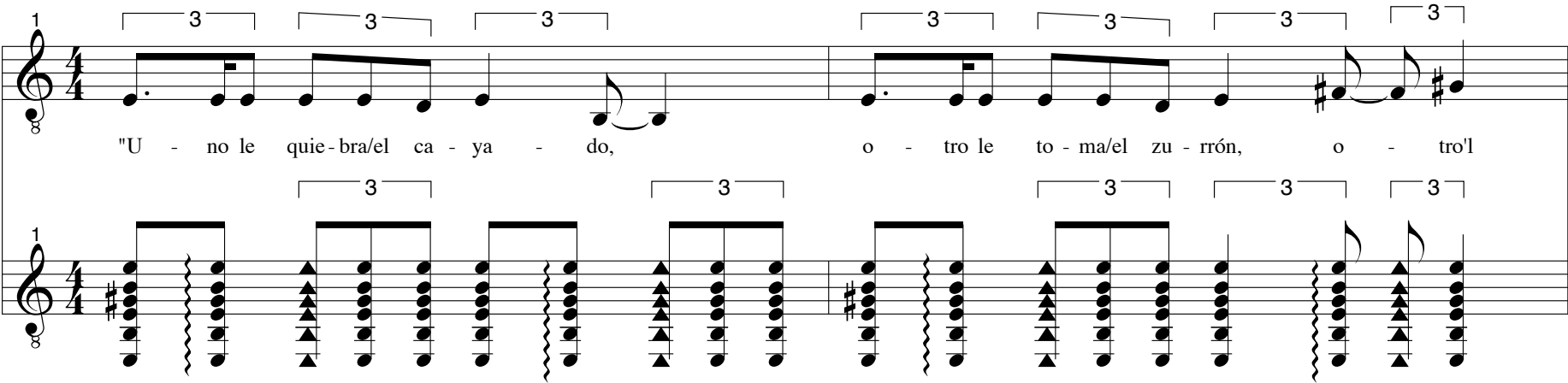
Voz de Cantor

1 8 4

3 3 3 3 3 3 3 3

"U - no le quie-bra/el ca - ya - do, o - tro le to - ma/el zu - rrón, o - tro'l


3 3 3 3 3 3 3 3



3 3 3 3 3 3 3 3

qui - ta/el za - ma-rrón y él, tras e - llos, des - bababa-ba-ba-ba-ba - do."

3 3 3 3 3 3 3 3



Nicolás Maquiavelo

35

Juan Luis de Pablo Enríquez Rohen

1999

Tarola entorchada
Huéhuetl

1

ff

The musical notation is written on a single staff. It begins with a treble clef and a 7/4 time signature. The first measure contains a whole note with an accent (>) and a fermata. The second measure contains a half note with an accent (>). The third measure contains a quarter note with an accent (>) and a fermata. The fourth measure contains a quarter note with an accent (>) and a fermata. The fifth measure contains a quarter note with an accent (>) and a fermata. The sixth measure contains a quarter note with an accent (>) and a fermata. The seventh measure contains a quarter note with an accent (>) and a fermata. The eighth measure contains a quarter note with an accent (>) and a fermata. The ninth measure contains a quarter note with an accent (>) and a fermata. The piece ends with a double bar line.

3

Nicolás Maquiavelo II

Juan Luis dePablo Enríquez Rohen
1999

Huéhuetl 1 ***Con furia***

fff

3 3

Tu paje, como entonces

37

Juan Luis dePablo Enríquez Rohen

1999

Guitarra

• = 100

3

rallentando

Detailed description: This block contains the guitar score for the first system. It starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked as 100 beats per minute. The score consists of two staves. The first staff begins with a measure rest, followed by a series of eighth-note chords. The second staff continues the melody with eighth-note chords and a final measure rest. The tempo marking 'rallentando' is placed above the second staff.

Voz de cantor

• = 120

5

3

4

"Mi rey, mi bien a—

Guitarra

5

3

4

Detailed description: This block contains the vocal and guitar score for the second system. The vocal part is on a treble clef staff with a key signature of one flat and a 3/4 time signature. It begins with a measure rest, followed by the lyrics "Mi rey, mi bien a—". The guitar part is on a treble clef staff with a key signature of one flat and a 3/4 time signature. It begins with a measure rest, followed by a series of eighth-note chords. The tempo is marked as 120 beats per minute.

Voz de cantor

Guitarra

Voz de cantor

Guitarra

Voz de cantor

rallentando $\bullet = 70$ *accelerando*

14 8

pa - dre de/es - te ni - ño. Mi piel pa - ra tus de - dos, mis la - bios en los tu - yos y mis

Guitarra

rallentando

14 8

Voz de cantor

17 8

pú - be - res mús - cu - los de cor-cel pa - ra/el rey, mi/En - ri - que IV ."

sprechstimme

Guitarra

17 8

ponticello

El músico anuncia:

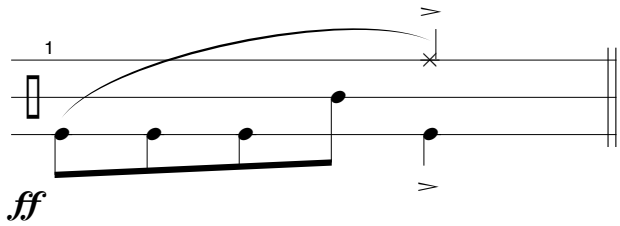
Juan Luis dePablo Enríquez Rohen
1999

Platillo (china)

Tarola con entorchado

Huéhuetl

1



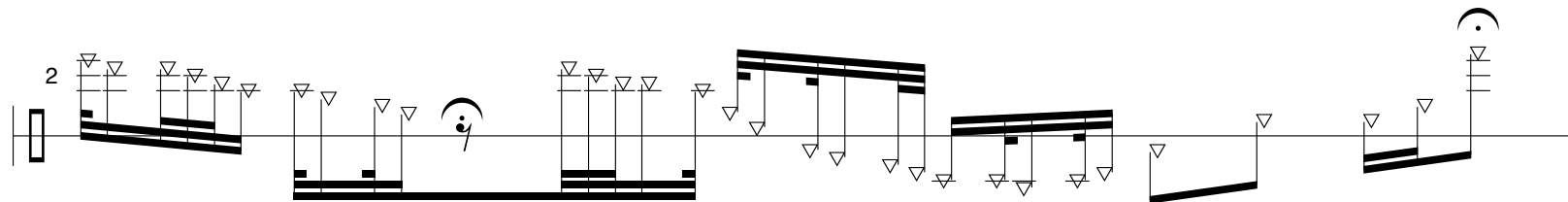
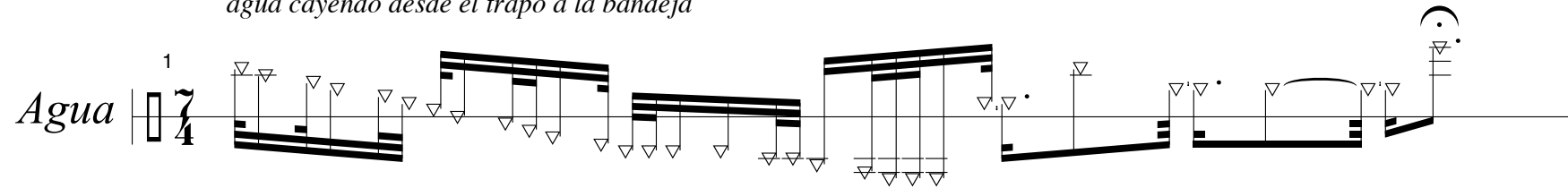
Cuadro tercero:
El diagnóstico

La música en el agua y la bandeja

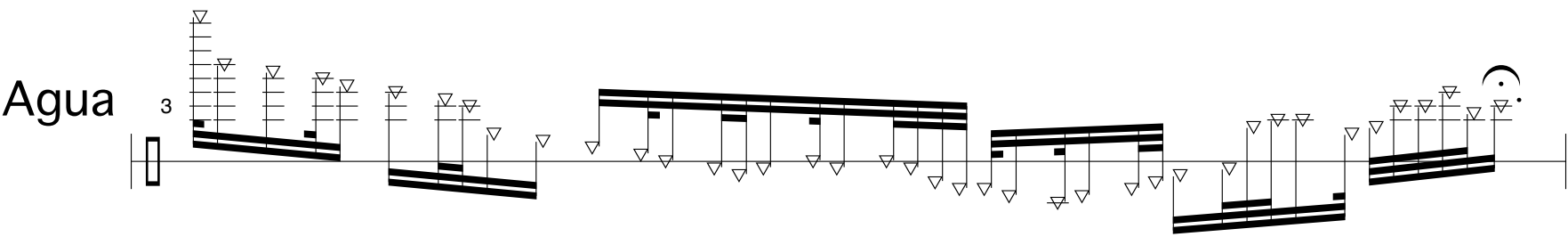
41

Juan Luis dePablo Enríquez Rohen
1999

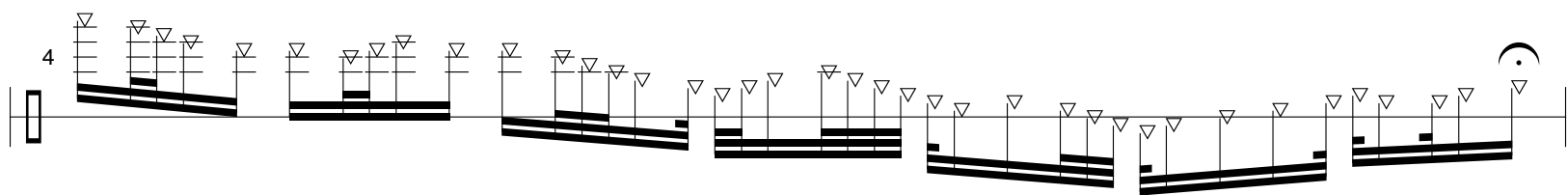
agua cayendo desde el trapo a la bandeja

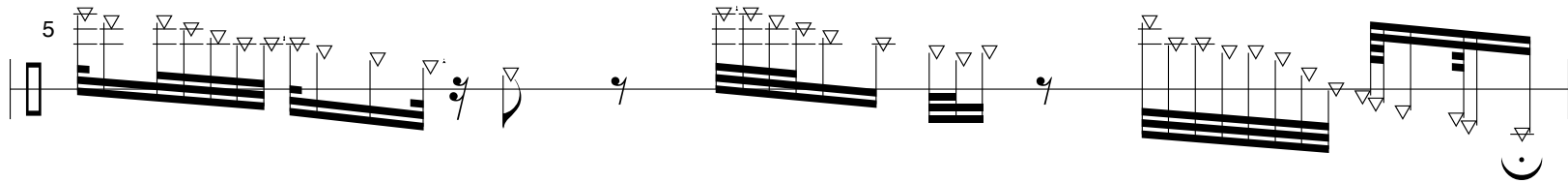


La imaginación que engendra lluvias...

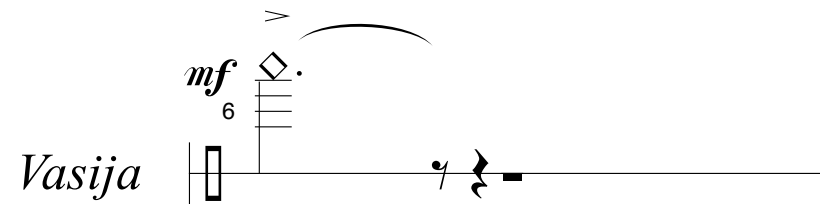


La música que llega sin saberlo

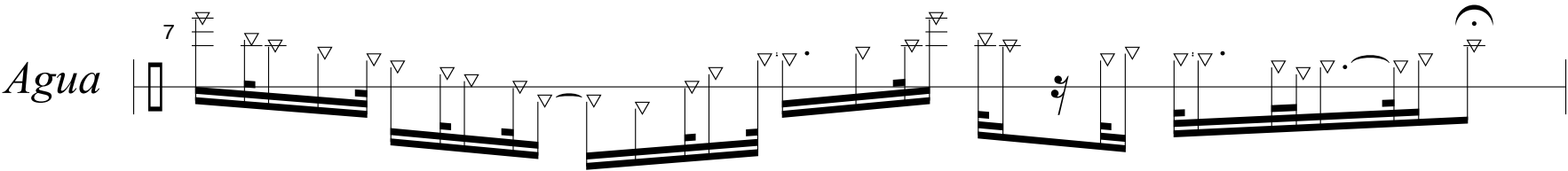




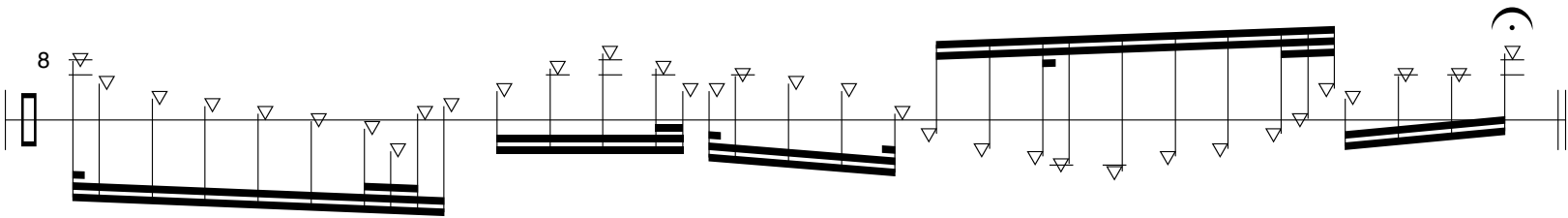
¿Licantropía, Zaidí...? Melancolía.



Aullándole a la luna tristemente...



se siente el rey seguro.



El músico anuncia:

"primera llamada, primera"

INTERMEDIO

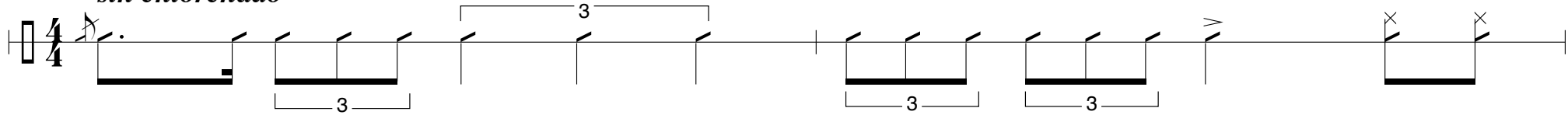
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Músico escribano anuncia:

Juan Luis dePablo Enríquez Rohen
1999

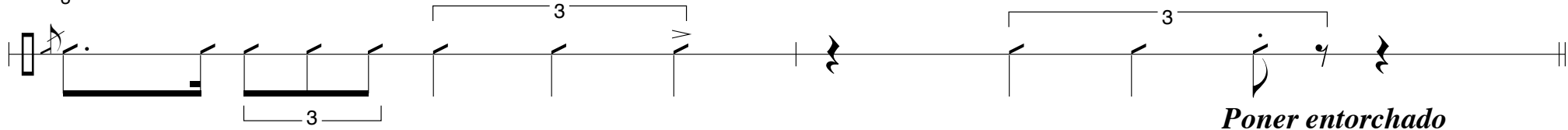
Primera llamada, primera

Tarola ¹ *sin entorchado* *Platillo 'China'*



Segunda llamada, segunda

³



Tercera llamada, tercera

Poner entorchado

Encapucharse con el gorro

'Continuamos'

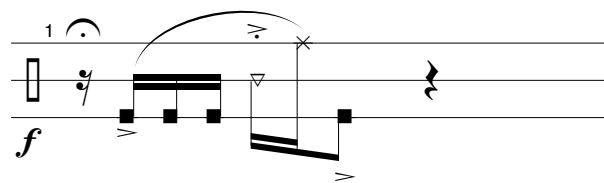
El músico anuncia:

Juan Luis dePablo Enríquez Rohen
1999

Tempo di Allegro

Huéhuetl
Tarola sin entorchado
Platillo (china)

f



Cuadro cuarto:
Visión de los vencidos

De la *Visión de los vencidos*,

47

Juan Luis dePablo Enríquez Rohen

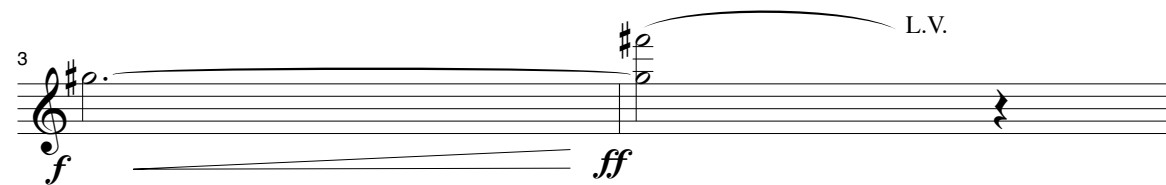
1999

Ocarina prehispanica I



matar a la gente

Arco en platillo



Teponaztlis *(ad texto)*

Platillo

Tarola

Maracas de piso

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and bass line. The second measure contains the second line of the melody and bass line. The third measure contains the third line of the melody and bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and bass line. The second measure contains the second line of the melody and bass line. The third measure contains the third line of the melody and bass line.

Ya nadie pudo salir

7

7

f

The musical score for 'matar a la gente' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 10/8 time signature. The melody is written in a style that suggests a specific dialect or accent, with many notes beamed together in groups of eight, indicating a fast, rhythmic pattern. The bottom staff is a single line with a 10/8 time signature, featuring a series of vertical stems and some horizontal lines, likely representing a bass line or a specific rhythmic pattern. The title 'matar a la gente' is written in a stylized, handwritten font above the top staff.

sus espadas

13

13

ff

sweep

lugar de los atabales

16

16

f

le cortaron ambos brazos lejos fue a caer


Se improvisa como se ha hecho de acuerdo al texto y se monta la siguiente cadencia:

todo lo escudriñaron

del judío Salomón...

Juan Luis dePablo Enríquez Rohen
1999

Voz de cantor



¡Me - jo - res son que el vi - no tus a - mo - res..!"

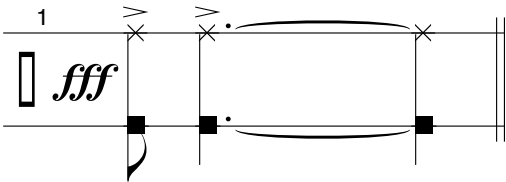
No quieras bautizarlos.

Juan Luis dePablo Enríquez Rohen
1999

Platillo (china)

Huéhuetl

1



© 1999-2000 by Juan Luis de Pablo Enríquez Rohen

Ya puedes retirarte.

Juan Luis dePablo Enríquez Rohen
1999

la reina detiene a la Tarola

Tarola con entorchado

1

Musical notation for 'Tarola con entorchado'. It features a single note on a staff with a fermata above it. The note is marked with a forte dynamic (f) and a sforzando accent (sfz). A bracket is placed to the left of the note, and a vertical line is at the end of the staff.

¡Brillará la verdad en todo el mundo!

el rey calla la Tarola

la reina inicia la Tarola

2

Musical notation for 'la reina inicia la Tarola'. It features a single note on a staff with a fermata above it. The note is marked with a forte dynamic (f) and a sforzando accent (sfz). A bracket is placed to the left of the note, and a double bar line is at the end of the staff.

Negra soy pero hermosa

Juan Luis dePablo Enríquez Rohen
1999

Voz de Cantor

Guitarra

Ne - gra soy pe - ro her - mo - sa hi -

jas de Je - ru - sa - lem co - mo las tien - das de que -

gliss

⑤ ⑥

12

8

dar

o/el pa-be - llón de Sa - lo - mó n. En mi

12

8

⑤

⑥

18

8

le - cho por las no - ches he bus - ca - do que me be - se con los

18

8

23
8
be - sos de su bo - ca
que me be - se con los

23
8
gliss
⑤
⑥

Detailed description: This system contains measures 23 through 27. The vocal line (treble clef) features a long melisma over measure 23, followed by a phrase in measure 24, and then the lyrics 'que me be - se con los' in measures 25-27. The piano accompaniment (treble clef) consists of eighth-note patterns in measures 23-24, followed by a glissando in measure 25, and then a descending eighth-note scale in measures 26-27. Fingering numbers 5 and 6 are indicated for the piano line in measures 26 and 27 respectively.

28
8
be-sos
de su bo - ca.
Es-qui

28
8
gliss
⑤
⑥
④
④ gliss
③
②
X
② 1 2 4

Detailed description: This system contains measures 28 through 32. The vocal line (treble clef) continues the melisma in measure 28, then sings 'de su bo - ca.' in measure 29, and ends with 'Es-qui' in measure 32. The piano accompaniment (treble clef) features a glissando in measure 28, followed by eighth-note patterns in measures 29-30, a glissando in measure 31, and a final melodic phrase in measure 32. Fingering numbers 5, 6, 4, 3, and 2 are indicated for the piano line in measures 28, 29, 30, 31, and 32 respectively. A circled 'X' is placed above the piano line in measure 31.

34

8

si - tos de/as-pi - rar son tus per - fu - mes y tu nom - bre/es un un -

34

8

8

39

8

güen - to que se vier - te que me be - se con los

39

8

8

gliss

5

6

44

8

be-sos de su bo - ca.

44

8

gliss

50

8

ad libitum

Que me be - se con los be-sos de su bo - ca.

50

8

The musical score is for a voice and piano piece. The first system (measures 44-49) features a vocal line with a long melisma on the word 'bo' and a piano accompaniment with a glissando. The second system (measures 50-51) begins with a piano introduction and then features a vocal line with a melisma on 'bo' and a piano accompaniment with a double bar line and a final chord.

poco ritenutto ad libitum

57

8

Ne - gra soy pe - ro her - mo - sa.

57

8

poco ritenutto ad libitum *rallentando*

62

8

¡Me-jo - res son que el vi - no tus a - mo-res.

62

8

morendo *al niente*

El músico anuncia:

Juan Luis dePablo Enríquez Rohen
1999

Huéhuetl
Tarola sin entorchado
Platillo (china)

f

1

L.V.

Cuadro quinto:

La oración del instante

Canto de primavera

Juan Luis dePablo Enríquez Rohen
1999

A la entrada del lector:

Lector: "De la *Poesía indígena*...
...un canto de primavera: "

Voces
Flauta azteca
Teponaztlis
Conchas de pié y palo de lluvia

The musical score is written for four parts: Voces, Flauta azteca, Teponaztlis, and Conchas de pié y palo de lluvia. The time signature is 4/4. The Voces part begins with a treble clef, a key signature of one flat, and a common time signature. The Flauta azteca part begins with a treble clef, a key signature of one flat, and a common time signature. The Teponaztlis part begins with a treble clef, a key signature of one flat, and a common time signature. The Conchas de pié y palo de lluvia part begins with a bass clef, a key signature of one flat, and a common time signature. The score includes a reader's part (Lector) with the text: "De la *Poesía indígena*... ...un canto de primavera: ". The Teponaztlis part includes a section labeled "(al recorrido del lector)" with a sequence of notes and rests. The Conchas de pié y palo de lluvia part includes a section labeled "Conchas de pié" with a sequence of notes and rests.

Voces

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

The musical score consists of four staves. The first two staves, *Voces* and *Flauta azteca*, are empty. The third staff, *Teponaztlis*, begins with a treble clef, a key signature of one sharp (F#), and a forte (*f*) dynamic. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The fourth staff, *Conchas de pié y palo de lluvia*, is a single-line staff with a square note head, containing a steady eighth-note rhythm. The score is divided into four measures by vertical bar lines.

Lector:
"¿Es verdad que vives allí... oh dador de la vida?"

Voces

Flauta azteca

Teponaztlis

Conchas de pié y
palo de lluvia

The musical score is written for four parts: Voces, Flauta azteca, Teponaztlis, and Conchas de pié y palo de lluvia. The score is divided into four measures. The first two measures are mostly rests, with some notes in the Teponaztlis and Conchas parts. The last two measures feature more active music, including triplets in the Teponaztlis and Conchas parts.

Cantor:

Voces

¹⁴ *mf*

¿Es verdad que vi - ves a - llí do hay tris - te - za, oh da-dor

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

The musical score is arranged in four staves. The first staff, labeled 'Voces', contains a vocal melody with lyrics in Spanish. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 14/8. The melody includes a triplet of eighth notes. The second staff, labeled 'Flauta azteca', contains rests. The third staff, labeled 'Teponaztlis', contains a rhythmic pattern of eighth notes with triplets. The fourth staff, labeled 'Conchas de pié y palo de lluvia', contains a simple eighth-note melody.

Lector:
"Tal vez sí, tal vez no, como dicen."

Voces

18
8
de la vi - da?

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

The musical score is written for four parts: Voces, Flauta azteca, Teponaztlis, and Conchas de pié y palo de lluvia. The Voces part begins at measure 18 and features a melody that ends with a question mark. The Flauta azteca part is silent. The Teponaztlis part plays a continuous eighth-note pattern with triplets. The Conchas de pié y palo de lluvia part plays a continuous eighth-note pattern.

Cantor:
22

Voces

8 No se/a- fli- jan vues- tros co- ra- zo- nes

Flauta azteca

Teponaztlis

3 3 3 3

Conchas de pié y palo de lluvia

Palo de lluvia Conchas de pié

Lector:
"¿Cuántos podrán decir si es verdad..."

Voces

25
8

Flauta azteca

Teponaztlis

Conchas de pié y
palo de lluvia

"...mudar."

Cantor:

Voces 29

Flauta azteca

Teponaztlis

*Conchas de pié y
palo de lluvia*

oh da-dor de la vi-da!

33

Voces

No se/a- fli- jan vues- tros co- fa- zo- nes

Flauta azteca

Teponaztlis

Palo de lluvia

Conchas de pié y palo de lluvia

Lector:

"Oh dador de la vida, yo sufro: ¿acaso nunca será? ¿acaso..."

Voces

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

Conchas de pié

The musical score consists of four staves. The first staff, labeled 'Voces', is empty. The second staff, labeled 'Flauta azteca', is also empty. The third staff, labeled 'Teponaztlis', contains a rhythmic pattern of eighth notes with triplets. The fourth staff, labeled 'Conchas de pié y palo de lluvia', contains a rhythmic pattern of quarter notes. The fifth staff, labeled 'Conchas de pié', is empty.

Voces

40

8

Flauta azteca

Teponaztlis

Conchas de pié y
palo de lluvia

Todos:

"Oh dator de la vida."

Voces ⁴⁴
8

Flauta azteca

Teponaztlis

*Conchas de pié y
palo de lluvia*

The musical score for page 73, measures 44-47, is as follows:

- Measure 44:** Voces and Flauta azteca have whole rests. Teponaztlis and Conchas de pié y palo de lluvia play a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4).
- Measure 45:** Voces and Flauta azteca have whole rests. Teponaztlis and Conchas de pié y palo de lluvia play a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4).
- Measure 46:** All parts have whole rests.
- Measure 47:** Voces and Flauta azteca have whole rests. Teponaztlis and Conchas de pié y palo de lluvia play a single eighth note (G4) followed by a whole rest.

48

Cantor:

Voces

las flo- res va- lio- sas las

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

The musical score is written for four parts: Voces, Flauta azteca, Teponaztlis, and Conchas de pié y palo de lluvia. The score is in 4/4 time and consists of four measures. The Voces part has lyrics 'las flo- res va- lio- sas las'. The Flauta azteca part has a melody. The Teponaztlis and Conchas de pié y palo de lluvia parts have a steady rhythm.

Lector:
"esas mismas que yo ambiciono..."

Voces

52
8

flo- res fra- gan- tes

Flauta azteca

Teponaztlis

*Conchas de pié y
palo de lluvia*

Voces

Cantor:
56

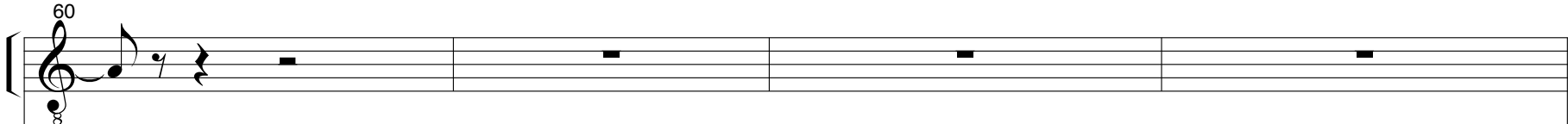
Es— me—ral— das y plu— mas de quet— zal en a—bun—dan— cia


Flauta azteca


Teponaztlis

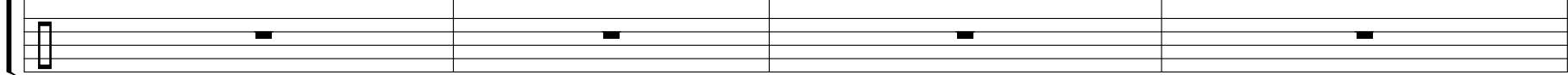
Conchas de pié y palo de lluvia

Rey: Lector:
"Esmeraldas y plumas de quetzal en abundancia." "Son tus palabras y tu corazón..."

Voces 

Flauta azteca 

Teponaztlis 

Conchas de pié y palo de lluvia 

Voces ⁶⁹

Flauta azteca *f*

Teponaztlis

Conchas de pié y palo de lluvia

The musical score is written for four parts: Voces, Flauta azteca, Teponaztlis, and Conchas de pié y palo de lluvia. The piece is in 4/4 time and consists of four measures. The Voces part has whole rests in all measures. The Flauta azteca part begins with a forte (f) dynamic and plays a melodic line. The Teponaztlis part has whole rests in all measures. The Conchas de pié y palo de lluvia part plays a rhythmic pattern of eighth notes with accents and triplets.

Rey:

"Un breve instante,"

73 Un breve instante,

Voces

Flauta azteca

Teponaztlis

*Conchas de pié y
palo de lluvia*

Lector: "y estará junto a ti y a tu lado" Cantor:

Voces

A— bren sus co— ro— las

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

Voces

81
8

de pie- dras pre- cio- sas tus flo- res

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

Conchas de pié

Voces

85

oh da- dor de lavi- da Bro- tan en sem-

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

The musical score is written for four parts: Voces (Vocals), Flauta azteca (Aztec Flute), Teponaztlis (Teponaztli), and Conchas de pié y palo de lluvia (Clay Pots and Rain Stick). The Voces part begins at measure 85 with the lyrics "oh da- dor de lavi- da Bro- tan en sem-". The Flauta azteca part begins at measure 85 with a melody. The Teponaztlis part begins at measure 85 with a melody. The Conchas de pié y palo de lluvia part begins at measure 85 with a melody.

Voces

89



bra- dos las flo- res

Flauta azteca



Teponaztlis



p

Conchas de pié y
palo de lluvia



Rey: "abren sus corolas de brillante turquesa..." Rey: "un breve instante"

Voces 93 8

Flauta azteca

Teponaztlis *f*

Conchas de pié y palo de lluvia

The musical score consists of four staves. The first staff, labeled 'Voces', has a treble clef and a key signature of one sharp (F#). It contains two lyrics: 'abren sus corolas de brillante turquesa...' and 'un breve instante'. The second staff, labeled 'Flauta azteca', also has a treble clef and a key signature of one sharp. The third staff, labeled 'Teponaztlis', has a treble clef and a key signature of one sharp, and it begins with a forte 'f' dynamic. It features a melody of eighth notes with triplets in the first two measures, followed by a quarter note and a triplet in the third measure, and a whole note in the fourth. The fourth staff, labeled 'Conchas de pié y palo de lluvia', has a bass clef and contains whole rests in all four measures.

Lector:"y estará junto a ti y a tu lado"

Cantor:

Lector:"no tengo..."

Voces

978

Oh, yo no go— zo,

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

Lector:
"así he vivido"

Cantor:

Voces 101
8

Flauta azteca

Teponaztlis

*Conchas de pié y
palo de lluvia*

no sa-bo-re/obien en la tie-rra

Cantor:

Lector: "Solo infortunio he gustado..."

Voces

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

104

8

a- sí na- cí

3

3

3

3

3

3

3

3

3

3

3

3

3

Conchas de pié

Rey:

"Téngase por prestada esta tierra, oh amigos"

108

Voces

Flauta azteca

Teponaztlis

*Conchas de pié y
palo de lluvia*

8

Lector:

Todos:

Lector:

"Mañana o pasado, según tu fallo" "oh dador de la vida" "hemos de ir a su casa"

Voces

112

8

Flauta azteca

Teponaztlis

Conchas de pié y
palo de lluvia

117

Cantor: "oh amigos míos:" "¡gocemos!"

Voces

Flauta azteca

Teponaztlis

Conchas de pié y palo de lluvia

Voces ¹²²
8

Flauta azteca

Teponaztlis *¡Solo alegre!*

Conchas de pié y palo de lluvia

The musical score is arranged in four staves. The first staff, labeled 'Voces', has a treble clef and a key signature of one sharp (F#). It contains four measures of rests, with a '122' above the first measure and an '8' below the first measure. The second staff, labeled 'Flauta azteca', also has a treble clef and a key signature of one sharp (F#), and contains four measures of rests. The third staff, labeled 'Teponaztlis', has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, and a tempo marking '¡Solo alegre!' above the first measure. The fourth staff, labeled 'Conchas de pié y palo de lluvia', has a bass clef and a key signature of one sharp (F#), and contains a steady eighth-note rhythm.

Voces ¹²⁶

Flauta azteca

Teponaztlis

*Conchas de pié y
palo de lluvia*

The musical score is written for four parts: Voces, Flauta azteca, Teponaztlis, and Conchas de pié y palo de lluvia. The key signature has one sharp (F#) and the time signature is 3/4. The score consists of three measures. In the first measure, Voces and Flauta azteca have whole rests. Teponaztlis plays a melody starting on a whole note, followed by eighth notes. Conchas de pié y palo de lluvia plays a steady eighth-note rhythm. In the second measure, the patterns continue. In the third measure, Teponaztlis has a whole rest, while the other parts continue their respective patterns.

Las visiones del rey Enrique IV...

Juan Luis dePablo Enríquez Rohen
1999

El Rey Enrique IV: (Comienza a recostarse y a quedar en posición fetal) "Ya no puedo pensar en lo que dices."

Suavemente

Guitarra

1

6 1 2 3 4

12/8

"...ríos secretos..."

3

5

10/8

7/8

Al Habd: "Este moro te cuida,"

Se-

(El músico canta y acompaña su canto con los temas dados en la guitarra)

ñor En-ri-que cuar- to pues co-no- ce tus an- sias y sa- be que/es-tás har- to

Al Habd: "de una corte podrida,"

El músico toca la guitarra:

Musical notation for measures 13-14. Measure 13 is in 4/8 time, and measure 14 is in 9/8 time. The melody is in G major. The bass line consists of a single note (G) in measure 13 and a half note (G) in measure 14.

Al Habd: "Como un triste cachorro con crueles domadores"

(El músico canta y acompaña su canto con los temas dados en la guitarra)

Musical notation for measures 15-16. Measure 15 is in 12/8 time, and measure 16 is in 6/8 time. The melody is in G major. The lyrics are: "Haz cre- ci- do/o- cul tan- do lamiel de tus a-mo- res".

Musical notation for measures 17-18. Measure 17 is in 6/8 time, and measure 18 is in 6/8 time. The melody is in G major. The bass line consists of a single note (G) in measure 17 and a half note (G) in measure 18.

Al Habd: "En tus últimas noches,"

(El músico canta y acompaña su canto con los temas dados en la guitarra)

(El músico canta y acompaña su canto con los temas dados en la guitarra) Al Habd: "gozas tus horas lentas"

25

mien- tras so- bre mis pier- nas

Va bajando la luz lentamente hasta el oscuro; el músico comienza su intermezzo de título: 'Habré tenido un eco'.

Habré tenido un eco

99

Juan Luis dePablo Enríquez Rohen

1999

Voz de Cantor

Guitarra

Presto ma molto rubato ♩ = 134

tremolo

mf

sprechstimme

Ha—

9 *a tempo*

8

bré te - ni - do/un e - co de la vi-sión bea-tí - fi - ca sal - pi - ca - da de du - das y/es - pe - ran-zas que se

3 3 3

9

8

13

8

a - bren co - mo flo - res in her - mes en un cam - po her - mo - so y

13

8

Canta:

The image displays two systems of musical notation. Each system consists of a vocal line (top staff) and a piano accompaniment line (bottom staff). The key signature is one sharp (F#), and the time signature is 8/8.

System 1 (Measures 17-20):

- Vocal Line:** Measure 17 starts with a treble clef, a sharp key signature, and an 8-measure rest. The lyrics "tris-" and "te" are written below the staff. Measures 18, 19, and 20 contain whole rests.
- Piano Line:** Measures 17-20 feature a continuous eighth-note accompaniment pattern. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4 (measures 17-18); F#4, G4, A4, B4, C5, B4, A4, G4 (measures 19-20).

System 2 (Measures 21-24):

- Vocal Line:** Measures 21 and 22 contain whole rests. Measure 23 begins with a quarter rest, followed by eighth notes with 'x' marks above them. The lyrics "¿A dón - de fuí/en el can- to?" are written below. Measure 24 contains a quarter rest followed by a half note with a fermata, with the lyric "Zai-" below.
- Piano Line:** Measures 21-24 continue the eighth-note accompaniment pattern. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4 (measures 21-22); F#4, G4, A4, B4, C5, B4, A4, G4 (measures 23-24).

25

8

dí, si no su-fris- te

y/es- cu-e-has- te/elso- ni- dode/u- nosvue- los,

fue-ron vo- ces de/A- lá,

25

8

aun- que/ha- ya cer- te- zas ra- cio- na- les

to- da con- so- la- ción

vie- ne del

rallentando
sprechstimme

33
8
cie- lo
con sa- bor a- gri-
dul- ce con fa- ti- gas y/as-

37
8
fi- xias, pe- ro con e- sos de- dos en la fren- te
que/ in- cen- dian y que hie- lan y trans- for- man...

40

espressivo

40

8

8

44

44

8

8

El músico anuncia:

Juan Luis dePablo Enríquez Rohen
1999

Platillo
Tarola sin entorchado
Huéhuetl

f *ff*

Cuadro sexto:

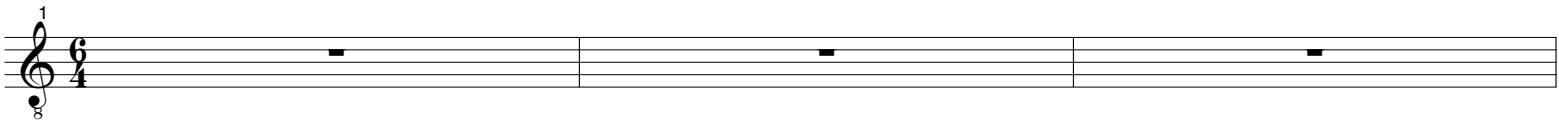
El testamento

Eres lobo en la noche

Juan Luis dePablo Enríquez Rohen
1999

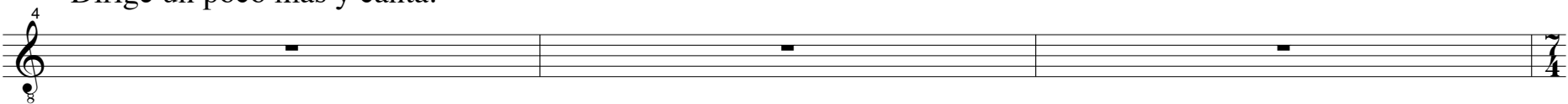
De frente, el músico, se dispone a dirigir, cual si fuese un director de orquesta, el silencio de la audiencia.

Tenore di grazia

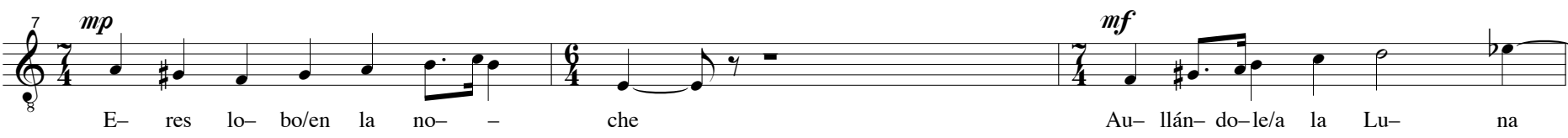


Measures 1-3: Tenore di grazia part, all rests.

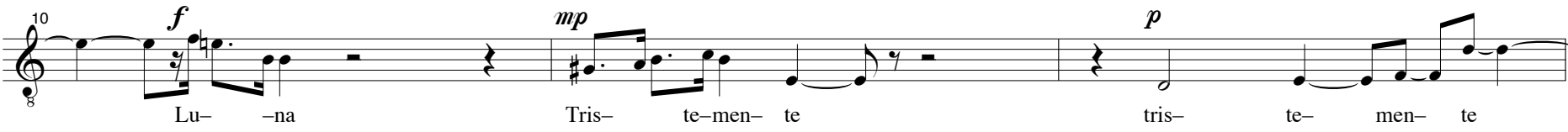
Dirige un poco más y canta:



Measures 4-6: Dirige un poco más y canta part, all rests.



Measures 7-9: Eres lobo en la noche part. Measure 7: mp, 7/4, E-res lo-bo/en la no-. Measure 8: 6/4, che. Measure 9: mf, 7/4, Au- llán- do-le/a la Lu- na.



Measures 10-12: Triste-mente part. Measure 10: f, 7/4, Lu- -na. Measure 11: mp, 6/4, Tris- te-men- te. Measure 12: p, 7/4, tris- te- men- te.

13 *mf* tris— — te— men— te *mp* E— res lo—bo/en la no— che

16 *mf* au— llán— do—le/a la Lu— na *mp* au— llán— do—le/a la *f* Lu— na *f* Lu— na

19 *mf* Lu— — na *mp* tris— — te— men— te *p* tris— — — te

22 *pp* tris— te— men— te.

El músico anuncia:

Juan Luis dePablo Enríquez Rohen
1999

Tarola sin entorchado

Poco accelerando hasta el presto

1

ppp *crescendo*

9

16

ff

The musical score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a piano dynamic marking 'ppp' and a 'crescendo' hairpin. The tempo instruction 'Poco accelerando hasta el presto' is placed above the staff. The first staff contains measures 1 through 8, featuring a series of eighth and sixteenth notes with various rests. The second staff, starting at measure 9, continues the melodic line and includes two triplet markings. The third staff, starting at measure 16, features a more complex rhythmic pattern with triplets and ends with a forte dynamic marking 'ff' and a fermata over the final note.

Cuadro último:

La muerte

A la entrada y salida del lector:

109

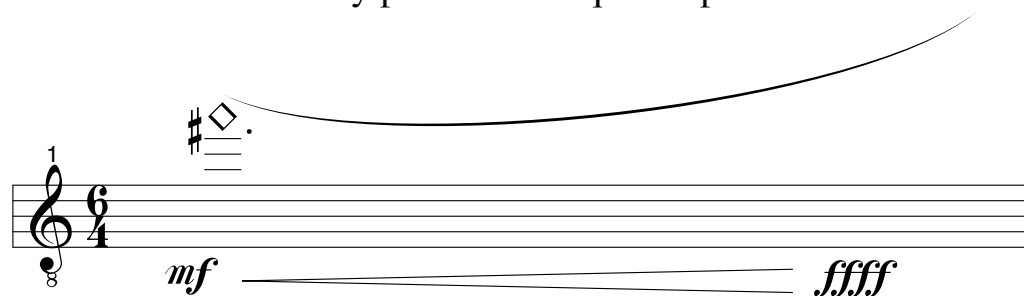
Juan Luis dePablo Enríquez Rohen

1999

Se toca el arco a la entrada del lector y después de su texto:

"...y le fueron dadas hierbas y ponzoñas de que después falleció'."

Arco en platillo



Me has enseñado a amar

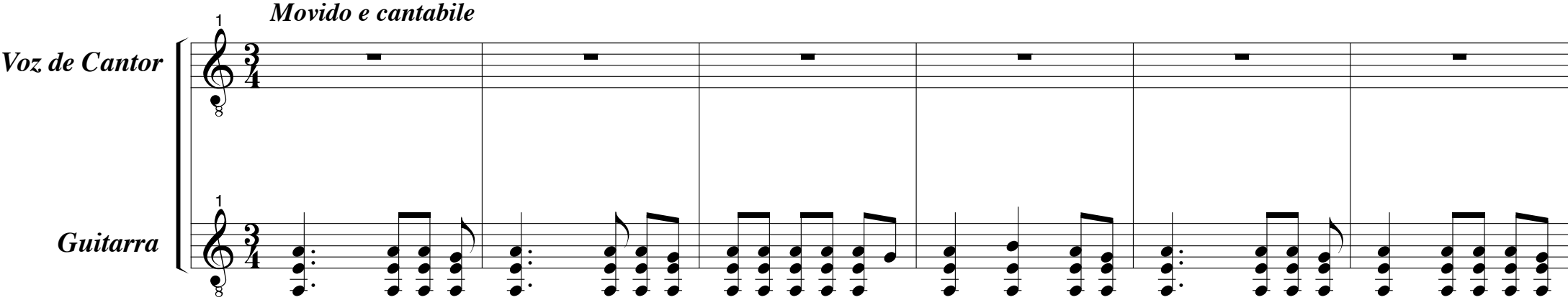
Juan Luis dePablo Enríquez Rohen
1999

Comienza en el beso:

Movido e cantabile

Voz de Cantor

Guitarra



COMEN:



19

BEBEN:

8

19

8

25

gliss

8

25

8

SE DESNUDAN:

This musical system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins at measure 31 with a half note G4, followed by a half note A4, and then a half note B4. A slur covers measures 32 through 34, which contain a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, 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G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E3

43

ritenuto

43 8

49 SE ACUESTAN:

Huapango di andante molto

49 8

53

8

53

3

3

3

3

57

8

57

3

Rasgueado profundo

The musical score is written for guitar, spanning measures 53 to 60. It consists of two systems, each with a treble and bass staff. The key signature has one sharp (F#). The time signature is 8/8. Measures 53-56: The treble staff features a melodic line with long notes and slurs. The bass staff has a complex rhythmic pattern with triplets and slurs. Measures 57-60: The treble staff continues the melodic line. The bass staff continues the rhythmic pattern, with a 'Rasgueado profundo' instruction in measure 60.

61

8

61

8

Si la escena es más larga se puede repetir toda la pieza con variaciones en el tiempo y en los temas.

65

8

65

8

rallentando

The image displays a musical score for the song "The Rose Tree". It consists of two staves, both in treble clef. The top staff is a vocal line, and the bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into five measures. The first measure of the piano part features a sixteenth-note triplet, indicated by a bracket and the number "6". The melody in the piano part descends stepwise through the measures, ending with a half note in the fifth measure. The vocal line is mostly whole notes, with a final half note in the fifth measure. The piece concludes with a double bar line.

México, DF. Diciembre de 1999